

THE MUSICAL TIMES

AND

Singing Class Circular,

(With which is incorporated "THE MUSICAL REVIEW,")

Published on the 1st of every Month.

No. 113.—Vol. 5.

OCTOBER 1, 1853.

Price 1½d.
Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, post free, 2s. 6d.

FOR THE MUSIC CONTAINED IN THE NUMBERS
SEE PAGE 218.

ADVERTISEMENTS

Are inserted at the following terms, viz.—SIXPENCE PER LINE (counting the dividing rule as a line); the charges will therefore begin at ONE SHILLING, for which sum any one may insert his or her address, if it exceed not one line. Announcements may be divided by any number of rules, at the option of the advertiser, or advertisements can be displayed in any bolder type at a proportionate charge. Advertisements should reach the office by the 22nd of the month, to insure insertion.

ORGAN FOR SALE, containing four Stops prepared for Six. Compass CC to F. 54 notes, and two octaves of Pedals. For further particulars apply, by letter, to A. B., 11, Branch-place, Hoxton. This instrument will be found suitable for a Chapel or Small Church.

A VIOLONCELLO, made by the Elder Forster, for Sale, the property of a gentleman who has no further use for it. To be seen at J. A. Novello's, 69, Dean-street, Soho.

A MATI VIOLIN for Sale, the property of a private Gentleman. To be seen at Messrs. Allison and Allison's Pianoforte Manufactory, 75, Dean-street, Soho.

To Music Professors and others.

A MUSIC SELLER AND PROFESSOR residing about 60 miles from London, doing a comfortable trade, and having a good connection in Teaching, Tuning &c., which altogether realizes a respectable income, wishes to dispose of the same. For terms apply, A.Z., office of this paper.

ALLISON AND ALLISON beg to solicit an inspection of their stock of Pianofortes, manufactured after the most approved designs of modern and antique furniture, in Spanish Mahogany, Rosewood, French Walnut-tree, &c., from Twenty-five Guineas upwards, at their old-established Warerooms, 75, Dean-street, Soho. Chappell, New Bond-street; Cramer & Co., Regent-street.

ORGANS.—I. BEALE, ORGAN BUILDER, BRIDGE-WATER, respectfully informs the public that after many years experience in the above business, he has succeeded in attaining a ready and improved method of building Organs, so as to enable him to render them at very moderate prices. All Instruments are warranted of the best material and workmanship, and to keep in tune and condition, equal to any Organs of the best London makers. Choir Organs from £35. The most respectable references can be given.

MR. AUGUSTUS BRAHAM. All Communications as to Engagements with Mr. Augustus Braham, for Oratorio, Opera, or Concerts, to be addressed, for the future, to his house, No. 6, St. Petersburg-place, Kensington Palace Gardens, Bayswater.

C. D. COLLET, Teacher of Singing and Musical Lecturer, 20, Great Coram-street.

MONSIEUR EMILE GUYON (who has gained the great Piano Prize of the Conservatoire de Musique of Paris, and has been a private pupil of the celebrated Thalberg,) is desirous of an engagement in an English family, to conduct the musical education of children. He is permitted to refer to Baron Hambro, 70, Old Broad-street, City, in whose family he has resided for some time in this capacity. As a guarantee for his conduct and character, Mr. Guyon offers the following testimonial from his Master:—

"Mr. Emile Guyon has studied the Pianoforte for some time under my direction.—He is an excellent musician, has succeeded in acquiring a very beautiful execution, and complete knowledge of both ancient and modern music: his excellent education, his amiable character, and irreproachable conduct, cannot fail, I am sure, to win for him the sympathy of every one with whom he comes in contact. I feel much pleasure in recommending him thus warmly and sincerely."

S. THALBERG.

SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, Mr. Costa. The Subscription is One, Two, or Three Guineas Per Annum. During the past Season there were Eleven Subscription Concerts. Subscribers to this Society have also the privilege of attending the Rehearsals in the Large Hall, the first of which, for the present Season, takes place on Friday next, 7th of October. Subscriptions received at the Society's Office, (No. 6, in Exeter Hall,) daily, or on Friday Evenings, during the Rehearsal, from Eight till Ten o'clock.

CÆCILIAN SOCIETY, (Instituted 1785), Albion Hall, London Wall. This Society meets on the First Thursday in each Month, at Eight o'clock, to perform Oratorios, and Miscellaneous Music from the works of the most eminent Composers. July 7th, Judas Maccabæus, (Handel); August 4th, Elijah, (Mendelssohn); Sep. 1st, Samson, (Handel). Rehearsals.—14th, 21st, 28th July. 11th, 18th, 25th August, 8th, 15th, 22nd, 29th September. Oct. 6th, Daniel's Prediction, (C. E. Horn); Nov. 3rd, Creation, (Haydn); Dec. 1st, St. Paul, (Mendelssohn); Dec. 24th, The Annual Performance of the Messiah, (Handel). Subscriber's Admission Tickets for One Year, each 10s.; Packets of Six Admission Tickets, 5s.; Single Tickets, 1s.; may be had of Mr. Kempter, 115, London Wall. Member's Subscription, 5s. a Quarter.

MR. KELLY, MUSICAL INSTRUMENT AUCTIONEER, 8, High-street, Kensington, begs to inform the Profession and the Country Trade that his Periodical Sales of Pianofortes take place the 2nd and Wednesday in every Month throughout the Year, at 21, Old Bond-street, London, and that they afford the greatest facility for the Sale of every article connected with the Musical Profession; the Trade can also rely on meeting with any particular class of Pianoforte they may desire for their customers. The next Sale will take place on Wednesday, Oct. 12th.

WEBBE'S PSALMODY: a complete collection of Tunes for the Church or Chapel Choir, adapted or composed, and harmonized for four voices, with separate accompaniment for the organ or pianoforte, by the late **SAMUEL WEBBE**, Sen. and Jun. 25s.

J. Alfred Novello, London and New York.

Price 1s.

FLIGHT'S PRACTICAL TUNER; containing Instructions for Tuning the Organ and Pianoforte. Postage free, 14 stamps. To be had at Flight's Organ Manufactory, 36, St. Martin's Lane, Charing Cross.

SURREY CHAPEL MUSIC.—A new edition of the large Score, with Organ part; forming one of the best and cheapest selections of Pieces, Chants, Psalm and Hymn Tunes, extant. The whole of the harmonies are revised and corrected, and a separate organ part by V. NOVELLO. In cloth, A 18s. The Vocal Score, 18mo. size, B 10s. 6d. The separate Vocal Parts, of the whole work—Air or Treble, C 3s. 6d.; Alto, D 3s. 6d.; Tenor, E 3s. 6d.; Bass, F 3s. 6d.

169 PSALM AND HYMN TUNES, from the Surrey Chapel Music; containing all the various metres, with proper indexes, &c.; arranged, with a separate Accompaniment for the Organ or Pianoforte, by V. NOVELLO. G 5s. The Vocal Score to the 169 Psalm and Hymn Tunes, 18mo. size, H 4s. The separate Vocal Parts of the 169 Psalm and Hymn Tunes, 18mo. size—Air or Treble, I or O 1s.; Alto, K 1s.; Tenor, L 1s.; Bass, M 1s.

NOVELLO'S 169 PSALM AND HYMN TUNES; the Vocal Score arranged for 1, 2, or 3 Treble voices, so that the Organ part of G is the proper accompaniment. 18mo. size, N 4s. The separate Vocal Parts, Air or Treble, I or O 1s.; 2nd Treble, P 1s.; 3rd Treble, Q 1s.

SUPPLEMENT to NOVELLO'S SURREY CHAPEL MUSIC and 169 PSALMS; containing 53 Psalm and Hymn Tunes, and Seven Pieces, together with proper indexes and titles, forming altogether NOVELLO'S CONGREGATIONAL MUSIC. The Organ Score, R 4s.; Vocal Score, S 3s.; Treble part, T 9d.; Alto, U 9d.; Tenor, V 9d.; Bass, W 9d.

* * As there are many Editions of the above Works, it will be well for orders to state as fully as possible the particular ones wanted, giving the distinguishing letters from A to W.

J. Alfred Novello, London and New York.

New and cheaper Edition, revised and enlarged, now ready; price 1s. in paper, or 2s. bound in cloth.

THE ANGLICAN CHANT BOOK.—A Collection of Single Chants. Edited by EDWIN GEORGE MONK, Mus. Bac., Oxon.

London: J. A. Novello. Oxford: J. H. Parker.

NOVELLO'S CHEAP MUSIC.—Oratorios, octavo and folio music sizes, namely: **HANDEL'S** Solomon, octavo 7s. 6d. folio 15s.; Israel in Egypt, octavo 6s. 6d., folio 15s.; Messiah, octavo 6s. 6d., folio 10s.; Samson, octavo 7s. 6d., folio 15s.; Judas Maccabæus, octavo 6s. 6d., folio 15s.; Jephtha, octavo 6s. 6d., folio 15s.; Joshua, octavo 5s. 6d., folio 15s.; Dettingen Te Deum, octavo 2s. 6d., folio 5s.; Acis and Galatea, octavo 2s. 6d., folio 10s.; Alexander's Feast, octavo 3s. 6d., folio 10s.; Deborah, octavo 6s. 6d., folio 15s.; Ode on St. Cecilia's Day, octavo 2s., folio 6s.—**HAYDN'S** Creation, octavo 5s., folio 12s.—**MENDELSSOHN'S** St. Paul, octavo 6s. 6d., folio 21s.; Hymn of Praise, octavo 4s., folio 14s.; Forty-Second Psalm, octavo 1s. 6d., folio 5s.—**Mozart's** Twelfth Mass, with Latin and English words, octavo (paper) 3s. 6d.; Haydn's Third or Imperial Mass, octavo (paper) 2s. 6d.; Beethoven's Mass in C, octavo (paper) 2s. 6d.; or the Three Masses, bound in one volume, 8s. 6d.—**BEETHOVEN'S** Engedi, or David in the Wilderness (Mount of Olives), octavo, 3s.; and other Works.—Each Song, Duet, Trio, Quartett, or Chorus, may be had singly, from 6d. to 2s. each, folio size—400 are ready; also all the Choruses from the octavo editions, from 1½d. to 6d. each.

J. Alfred Novello, 69, Dean-street, Soho, & 24, Poultry, London; also in New York, at 389, Broadway.

NEW CHURCH MUSIC.

Just Published.

Under the Patronage of the Right Rev. the Lord Bishop of Rochester, and Dedicated by Permission to the Honourable Mrs. Mildmay.

AN EVENING CHURCH SERVICE, in A, arranged for Four Voices, with an Accompaniment for the Organ or Pianoforte; consisting of Magnificat and Nunc Dimittis, with 4 Single Chants, 4 Double Chants, 4 Psalm Tunes, 2 Kyrie Eleisons, and 2 Doxologies. Composed by JOHN BARNES, Precentor of St. Mary's Church, Chelmsford. Price 4s.

"In the beauty of its arrangement and the devotional character of its composition evinces considerable talent, and displays an acquaintance with that style so essential to all Sacred Music."—*Essex & West Suffolk Gazette*.

"There is a quiet devotional style in the composition and originality of conception."—*Chelmsford Chronicle*.

"It appears to have been arranged with great care, and evidences both taste and judgment."—*Essex Standard*.

To be had of the Composer; the Publisher, Mr. J. A. Novello, 69, Dean-st., Soho, London; and of all Booksellers.

SERVICES by DR. JOHN SMITH, Chief Composer of the State Music, and Master of Her Majesty's State Band of Musicians in Ireland, Composer to the Chapel Royal, and Vicar Choral of St. Patrick's Cathedral, Dublin; for voices with Organ Accompaniment. In One Vol., 21s.

	Or Singly thus:—	Vocal Score.	Single Vocal Parts.
Te Deum	4 6	1 7½
Jubilate	1 9	1 0
Anglesey Sanctus, Kyrie	2 0	0 6
and Credo	2 0	1 0
Magnificat	1 3	0 6
Nunc Dimittis	2 6	1 0
Short Te Deum	2 3	1 0
Benedictus	2 6	1 6
Cantate Domino	2 0	0 6
Deus Misereatur	2 0	0 6
Veni Creator Spiritus	2 0	0 6
and Twelve Chants	2 0	0 6

J. Alfred Novello, London and New York.

Just Published.

CANTATE DOMINO AND DEUS MISEREATUR, Composed in Unison, for Parish Choirs, by W. B. GILBERT, Organist of the Parish Church, Tonbridge. Price 3s.

In the Press, by the same Author,

FOUR ANTHEMS: Dedicated to the Rev. S. S. Greatheed.

J. Alfred Novello, London and New York.

PECKET, Alexander J. **SALVE REGINA** for four voices, with Accompaniment for Organ, Dedicated to Cardinal Wiseman. Price 3s.

Also, by the same Author,

SIX LITANIES OF THE BLESSED VIRGIN, Dedicated to the Redemptorist Fathers, in memory of their Missionary Labours. Price 1s.

J. Alfred Novello, London and New York.

Second Edition, price 10s. 6d.

MORNING AND EVENING CHURCH SERVICES, for Cathedral and Parochial use; consisting of Te Deum, Jubilate, Kyrie Eleeson, Sanctus, Introit, Cantate Domino, and Nunc dimittis, with an Accompaniment for the Organ or Piano. Composed, and dedicated with permission to The Right Honourable Earl Somers, by EDWARD THURNAM, Organist of Reigate.

Printed separately from the above, Kyrie eleeson (Nos. 1 and 2) and Sanctus. Price 1s. 6d.

London: Robert Cocks & Co., New Burlington-street, Publishers to the Queen.

SAMUEL LEWIS'S GRAND HALLELUJAH CHORUS, for Four Voices. Price 2s. 6d.

"A finely constructed Anthem. The starting motive is admirably work'd out."—*Era*, August 7th, 1853.

J. A. Novello, London and New York.

THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW."
OCTOBER 1st, 1853.

CHOIRS AND ORGANS:

THEIR PROPER POSITION IN CHURCHES.

THE following remarks on the Position of Choirs and Organs in Churches were written for and delivered before the members of the Yorkshire Architectural Society, by Mr. WILLIAM SPARK, of Leeds, at a General Meeting held in the Philosophical Hall, Leeds, on Wednesday, May 26th, 1852; the Rev. Dr. Hook, Vicar of Leeds, in the Chair.

I PROPOSE in this paper to consider the various positions occupied by Choirs and Organs in Churches, to discuss the several reasons which may be adduced in favor of or against each locality, existing or possible, and thus to endeavour to establish some general principle, by reference to which the question may be readily adjusted.

A taste for vocal harmony, especially that connected with the services of our Church, is spreading widely in this Country; and (by a happy coincidence) concurrently with a revival of ancient ecclesiastical architecture.

It is generally allowed that a very important part of architecture is the arrangement and fitting of churches for the service of the Church; and I trust I shall, to some extent, be forwarding the settlement of the great question of structural suitability in the edifice for the all-important purpose to which it is dedicated, if I make a few observations on the position of Choirs and Organs.

"So many men, so many minds"—and though I may hold different opinions on this interesting and important subject from many of my hearers, I shall endeavour to make some remarks which may be useful to those who wish to place Choirs or Organs in positions different from those which I should choose.

On the *historical* part of my subject,—after having waded through the pages of many a dusty folio, and the fat quartos of the Musical Historians, Burney and Hawkins,—I find I can add but little to what has already been given by Mr. Jebb in his admirable work on the Choral Service; and as I shall occasionally have to refer to his brief but pregnant remarks, I deem it right at the outset to quote them.

In reference to the position of the Choir in churches, Jebb remarks—"The proper place was, and still is, the chancel; where, from the instructions of Archbishop Grindal, it appears that the incumbent had his stall. Here the clergy, at least those assistant to the officiating priest, ought to remain, even when the prayers, by the direction of the ordinary, are read in the nave; here the

Choir, or those assistant in Divine service, ought always to be placed. * * * No Church, however small, ought to be without a regular chancel; its omission was never known till the last century. The gallery, the modern place of the performance, is altogether an innovation of later times, and like that last mentioned, *POPISH* in its origin. That corrupt idolatry of music which prevailed in Italy, induced the admittance of persons into the Choir who were obviously unfit to sit among the clergy, and therefore were placed, like mere instruments, in a loft. The effect, ecclesiastically considered, is bad in the extreme. There is an appearance of theatrical exhibition in this obtrusive elevation of the singers, who frequently attract the gaze of the congregation (perhaps, I should rather say of the audience) below; who, while the musicians are performing, turn their backs upon minister, altar, and everything sacred, absorbed by that which a savage would actually suppose to be the idol of our worship. For many reasons, indeed, I would prefer the ancient and unobtrusive position of the organ on one side; which could be so contrived as not to be glaringly unsymmetrical. But, in any case, a loft for singers should be altogether avoided. It argues great unskilfulness in music to require such a proximity to the organist, and the effect is always better when the voices and organ are separated by some interval. But a much higher and more important reason exists for the location of the Choir below, in the body of the Church or chancel. The ministers of divine worship, such as the lay clerks and boys, or regularly appointed singers, have a sacred office to perform, and in this capacity should occupy a place near the clergy. * * * The modern practice quite cuts off the clergyman from the singers, and gives the latter an indecent elevation. In all these observations, I am introducing or recommending nothing new, but merely pleading for a return to a practice prescribed by the spirit and example of the Church of England; and which practice she gives as the clearest pattern in the arrangement of her principal Churches, to this hour. It is evident that such an arrangement obviously requires no additional room, but merely an exchange of places."

"The *Organ*," says Mr. Jebb, "was placed on one side of the Choir, generally the north, and towards the east end. Gervais relates that in the 12th century such was its position in Canterbury Cathedral, on the north side *over* the transept arch;" and our author then proceeds to give a list of those places where this arrangement is still observed. In a note, however, we find the following:—"In Neale's Views of the Churches of Great Britain (Vol. 2) there is an extract from a MS. account of Melford Church, in Suffolk, written about the time of the Reformation, in which the following notice occurs: 'There was

a fair Rood Loft with the Rood, Mary and John, of every side, and with a fair pair of organs standing thereby.' It appears, too, from Britton's Arch. Antiqu., Vol. IV., that the Organ in the Beauchamp Chapel, at Warwick, stood over the West door; and Aubrey states that the Organ in Trinity College Chapel, Oxford, stood over the Choir screen. I particularly noticed in the Louvre, at Paris, a few months ago, that in more than one of the many paintings there by Peter Neuf, representing the interior of old churches, the Organ was placed in a small gallery on the south side of the church."

In the majority of the churches in France, the Grand Organ is placed over the west door—an arrangement which in too many instances has the bad effect of blocking up in part the western window. Mr. Jebb says this custom was not older than the 17th century, when Holland was seized with the mania of building gigantic and noisy organs, which he terms "enormous music mills," and he strongly condemns their employment in churches under any circumstances.

History and precedent, then, are not at all agreed as to the original position of Organs in Churches, for this kind of instruments seems before the Reformation, as now, to have stood in all sorts of places;—on Choir screens, Rood screens, over west doors, over and in transept arches, on the floor of the chancel, over the altar, as in the Royal Chapels of Versailles and the Tuilleries; under the tower, round corners, in hearing, but out of sight, and *vice versa*:—in short, it would be impossible to say, I think, not where Organs have stood, but where they have not stood in Churches.

Speaking again of the position of the Organ, Mr. Jebb remarks:—"Of late the Organ has been restored to its ancient position in the Cathedral of Canterbury, the Parish Church of Leeds, and the Temple Church in London."

I cannot myself ascertain which is the one "ancient position," seeing that all sorts of positions have been adopted. I may observe, too, that the Organ in the Temple Church stands on the north side, and that in the Parish Church of Leeds on the south side. Again, with reference to our Author's observations on "gigantic organs," I think it must have escaped his notice that the introduction of large Organs is by no means of modern date; and if we are to rely on history for one point, we may, I presume, safely do so for another.

Now, I find the following statement in more than one work:—"St. Jerome says, there was an Organ at Jerusalem which could be heard as far as the Mount of Olives."

If the distance, therefore, from the Church of the Holy Sepulchre at Jerusalem to the Mount of Olives, be about a mile (as I understand it is), the Organ to which St. Jerome alludes must have

been infinitely more powerful than any of the "enormous music mills" of the present day. Far be it from me to defend the employment of the huge, screaming, noisy organs which are but too often a disgrace to our churches, and frequently a means of destroying altogether the effect of what is of far greater consequence than any instrumental music—the combined and hallowed efforts of a congregation of worshippers to praise God with the "human voice divine." I am no advocate for noise, and especially instrumental noise in our churches; all I wish to have understood is the difference between the use and abuse of a large, powerful, and sweet-toned Organ.

For the general execution of the Choral Service (which is usually performed by choirs numbering from six to thirty voices), a small instrument may be sufficient;—indeed, what is the Choir Organ for, but principally to accompany the singers. No judicious organist ever does employ the full power of his instrument (if it be a large one) in the ordinary accompaniments of the choral service,—he rather confines himself to the use of those soft and sweet stops, which will be at once a sufficient support for the singing—and a means of giving that variety of expression to the music, which the ever varying sentiment of the words seems to require.

Notwithstanding, I would ask, are there not times and occasions in the due performance of our sacrifice of praise and thanksgiving, when the effect of a grand, and—to use a technical term—a "well-balanced" organ, "let out," as Master Mace hath it, "into all its fulness of stops,"—I ask, are there not times when it is awe-inspiring and powerfully sublime?

For instance, who can have heard a crowded congregation in a large church sing with heart and voice that glorious, time-honored tune—the Old 100th Psalm, accompanied with the full power of a great and beautiful organ, and not acknowledge the powerful aid and thrilling effect which a grand organ gives to some portions, at least, of our church service?

Again, who can read the account which Master Mace gives of congregational singing in York Minster, in 1644, and not acknowledge the value of a large—an "enormous"—organ, on special occasions, and under peculiar circumstances?

After speaking of the number of people, lords, knights, gentlemen, &c., who attended service in the Minster every Sunday, so that the Church was (as he might say) "cramping and squeezing full," Master Mace adds—"Now here you must take notice, that they had then a custom in that Church, which was, that always before the sermon the whole congregation sung a psalm together with the quire and the organ, and you must also know that there was then a most excellent large, plump, lusty, full-speaking organ, which cost (as I am credibly informed) a thousand pounds.

This organ, I say, when the psalm was set, being let out into all its fulness of stops, together with the choir, began the psalm. But when that vast concordant unity of the whole congregational chorus came *thundering* in, even so that it made the very ground shake under us, (Oh! the unutterable, ravishing soul's delight!) in the which I was so transported and wrapt up into high contemplation that there was no room left in my whole man, viz., body and spirit, for anything below divine and heavenly raptures."

When the Rev. J. Jebb and many other writers on the choral service condemn the employment of large organs in our churches, under any circumstances, in my humble opinion they appear to forget to notice the distinction which should be made between a congregational and a performed service—in short, it seems altogether to be lost sight of, that an organ to support a great body of singers—an assembled multitude of worshippers—should be infinitely larger and more powerful than an instrument required only to support a few singers who are engaged to perform the choral service to the congregation. The "enormous" organs in Holland were erected principally for the purpose of accompanying the large number of worshippers who sing most lustily in unison the magnificent melodies of grand, though simple, chorales, the music of which is printed—as it should be in England—with the words of the psalms and hymns, thus enabling all, who are able and feel disposed, to take part in one of the most delightful and elevating portions of public worship.

I must crave pardon for having digressed somewhat from the particular subject under consideration, and yet I am sure we must all feel a deep interest in whatever relates to the due and efficient performance of those portions of our church service, to which music forms such a powerful auxiliary.

The position of an organ will generally depend on that chosen for the choir, and sometimes (but in a smaller degree) the position of a choir must depend on the position of the organ. Occasionally, the position of the choir must depend on that chosen for the minister.

The chief question on which the position of choirs and organs will depend in parish churches is this:—Is the service of our church a Congregational Service, and the prayer *Common Prayer*? Is the choir to be considered as part of the congregation; are we—as I have before ventured to ask in another paper*—to lay it down as a fundamental rule in parochial worship, that choirs are not organized to sing to or for us, but *with* us, and should not their position in churches be such as would best conduce to bring about this, the main object of their services? In churches where the congregation is not entirely in the

choir, as in cathedrals, but in the nave, as in most parish churches, is the chancel the proper place for a choir? Again, can it be clearly shown, that the organ is so insignificant a part of the *fittings* of a church, or of so little consequence in the due and efficient celebration of divine service—especially when that service is choral service—that it should be concealed from view as much as possible, and its tones smothered and its whole action and mechanism perilled by being placed (as I understand it is in the beautiful church at Howden) under a low arch, near a dead, damp wall, and surrounded with pillars? By concealing this noble ecclesiastical instrument as much as possible, it has been said, that two very important advantages are gained;—first, an uninterrupted view of the architectural beauties and proportions of the building in which it is placed; and, second, that the tones of the organ affect the congregation more when their source is, 'as it were, unknown.

The first is, indeed, a most important point, and should always be kept in view both by architects and organ builders; but, if the organ, from its unquestionable superiority over all other instruments, is the instrument most suitable to the majesty of divine worship, can it with any propriety or reason be placed in such a situation as neither to be fairly seen or heard? And yet it is a fact that the majority of church architects waive this important consideration in preparing their plans for any new structure; so that if the erection of an organ be not specially named, and is not brought forward till some time after the completion of the church—which is often the case from want of funds and other causes—the architect is astonished and confounded some fine morning at being told that an organ is to stand in a situation which he feels will assuredly ruin the proportions of his building.

Surely, the architect of the beautiful little church you have, I believe, gentlemen, been visiting this morning (St. John's, Holbeck), cannot really believe, if he has considered the matter at all, that the hole in the wall over the north porch is a suitable place for an organ? And yet I am told, on credible authority, that it is intended to place an organ there, and such a one as will be worthy of the church, and of the liberality of its pious founders—the choir, it must be remembered, being at the other end of the church.

No person, who is at all acquainted either with music or the principles of acoustics, can imagine that an organ placed under a low arch, with three sides of it close to dead walls—in fact, in a stone box—will produce the same effect as an organ placed in an open situation in the church where the vibration is considerable. "Organ builders," says an intelligent writer on this subject, "well know the difference between voicing an organ for a recess in a small chapel, and one for a central

* Lecture on Church Music.

situation in a spacious church. In one case where the obstacles are numerous and close to the organ, it is almost impossible to produce a proper quality of tone, especially from large pipes. Whereas, in the other case, the organ builder soon finds the required tone, owing to all obstacles being at a distance, and the vibration of each pipe not being disturbed but in its 'periphery,' thus causing an agreeable reflection of sound, such as we find on listening to the organs in our cathedrals and other large buildings." It is a singular fact connected with the amount of resonance in different buildings, that the enormous organ built by Mr. Willis, which stood at the west end of the Crystal Palace, and which contained three sets of manuals, an immense number of stops, and a large pedal organ, was not in effect so powerful as an instrument in a Church at Islington, with one row of keys and eight stops. This anomalous effect must be attributed solely to the total absence of reverberation from the immense quantity of glass in the Great Exhibition.

From what I have stated at the commencement of my paper, it will be seen, I think, that no one position for organs has exclusively been adopted in any age of the church,—though it must be admitted that from about the 15th century they have been generally placed, in parish churches, in the western gallery,—and in cathedrals and collegiate churches on the screen which separates the choir from the nave.

The present generation being at liberty, then, to legislate on the subject, I have ventured, as a church organist, to draw up a few rules which, I hope, may be of some service to those who wish to place organs and choirs in churches in such a position as will best suit the requirements of the choral service—and, at the same time, not disfigure the architectural beauties of the building.

Rule I.—An organ should not play over one choir to another choir.*

Rule II.—The people should not be between the choir and organ.†

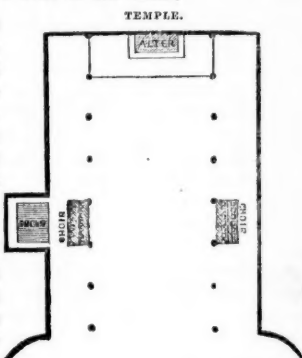
Rule III.—The singers in a choir must not have their backs to the people.

Rule IV.—A choir should *never* be in a gallery.

In churches where there is a double choir and an organ, it seems to me that the organ may often be advantageously placed in the centre of a low organ screen, in the old and common position. As a general rule, choirs should as nearly as possible form an equilateral triangle with the organ. It is an important question, and one deserving of close investigation, whether listeners, or those who depend on choirs for assistance, should be east of the choirs; and it is certainly not advisable for the congregation to come between the choir and organ. I cannot help remarking here,

that the usual places appropriated to the dignitaries in our cathedrals appear to be the worst in the church, and it is very curious that the chief places should be west of the choir,

I stated in Rule I. an organ must not play over one choir to another choir, as at the Temple Church, and at St. Andrew's, Wells-street. It has a one-sided effect; and, as the organist generally hears one choir above the other, and the choir nearest the organ hears considerably



more of the organ than the other choir opposite, it is frequently the cause of serious faults and blemishes in the performance of the music. For this reason the organ should always, if possible, be placed considerably above the heads of the singers,—the tones of an instrument proceeding immediately before a choir will, assuredly,

rather confuse than assist them. If therefore, circumstances require the organ to be placed on the floor of a church, the sound-board should be fixed as *high* as the architecture, or other points, will allow.

To be concluded in our next.

CHURCH ORGANISTS.—No. II.

THE mode in which the funds of the established church are distributed has long occupied the attention of church reformers of our own time; with their object we have nothing to do: it may happen that the virtuous indignation expended on the subject may at last be discovered to take its rise in a kind of "fox-and-grapes" desire, not merely to alter the system but to reverse it; so that they who are loudest in complaint may have the felicity of turning the tables upon the

* i. e., when the organ is placed on the ground.

† As at St. Paul's, Knightsbridge.

The Tickling Trio,

MARTINI.

OR,

VADASI VIA DI QUA.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, & 24, Poultry; also in New York, at 339, Broadway.]

Andantino. **TENOR, (8ve. lower.) sotto voce.**

Don't tickle me I pray, Come let me alone I
Va - da-si via di quà che questo in ve - ri -

Andantino. **ACCOMP.**

say, You'll make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
- tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha
Va - da-si via di quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah

BASS.

Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha
Va - da-si via di quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah

TREBLE. sotto voce.

Don't tickle me I pray, Come let me alone I say, You'll
Va - da-si via di quà che questo in ve - ri - tà da

ha ha ha, You'll make me laugh that way. ha ha, ha ha,
ah ah ah, da ri - de - re mi fà, ah ah, ah ah,

sotto voce.

ha ha ha, You'll make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll
ah ah ah, da ri - de - re mi fà. Va - da-si via di quà che questo in ve - ri - tà da

THE TICKLING TRIO.,

make me laugh that way. Ha ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah ah, da ri - de - re mi fà.

ha ha, ha ha ha ha, You'll make me laugh that way.
ah ah, ah ah ah ah, da ri - de - re mi fà.

make me laugh that way. Ha ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah ah, da ri - de - re mi fà.

ff Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha
Va - da - si via di quà, che questo in ve - ri - tà, da ri - de - re mi fà, ah

ff Don't tickle me I pray, Come let me alone I say, You'll make me laugh that way. Ha
Va - da - si via di quà, che questo in ve - ri - tà, da ri - de - re mi fà, ah

ff Don't tickle me I pray, ha ha, Come let me alone I say, ha ha You'll make me laugh that way. Ha ha ha
Va - da - si via di quà, ah ah, che questo in ve - ri - tà, ah ah, da ri - de - re mi fà, ah ah ah

ha ha ha ha ha ha ha, You'll make me laugh that way, You'll make me laugh that way, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, da ri - de - re mi fà, da

ha ha ha ha ha ha ha, You'll make me laugh that way, You'll make me laugh that way, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, da ri - de - re mi fà, da

ha ha ha ha ha ha ha, You'll make me laugh that way, ha ha, You'll make me laugh that way, ha ha, You'll
ah ah ah ah ah ah ah, da ri - de - re mi fà, ah ah, da ri - de - re mi fà, ah ah, da

THE TICKLING TRIO.

make me laugh that way.
ri - de - re mi fà.

sotto voce.
make me laugh that way. Don't tickle me I pray, Come let me alone I say, You'll
ri - de - re mi fà. Va-da-si via di quà che ques - to in ve-ri - tà da

make me laugh that way.
ri - de - re mi fà.

p
pp

sotto voce.
Don't tickle me I
Va - da-si via di

make me laugh that way. Ha ha ha ha ha ha ha, You'll make me laugh that way.
ri - de - re mi fà, ah ah ah ah ah ah ah, da ri - de - re mi fà.

sotto voce.
Don't tickle me I
Va - da-si via di

p

pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha ha ha, You'll
quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da

ha ha ha ha ha ha ha, You'll
ah ah, ah ah, ah ah, ah ah ah, da

pray, Come let me alone I say, You'll make me laugh that way. Ha ha ha ha ha ha ha, You'll
quà che questo in ve - ri - tà da ri - de - re mi fà, ah ah ah ah ah ah ah, da

THE TICKLING TRIO.

make me laugh that way. *ff* Don't tickle me I pray, Come let me alone I say, You'll make me laugh that
ri - de - re mi fà. *Va - da-si via di quà* *che questo in ve - ri - tà* *da ri - de - re mi*

make me laugh that way. *ff* Don't tickle me I pray, Come let me alone I say, You'll make me laugh that
ri - de - re mi fà. *Va - da-si via di quà* *che questo in ve - ri - tà* *da ri - de - re mi*

make me laugh that way. *ff* Don't tickle me I pray, ha ha, Come let me alone I say, ha ha, You'll make me laugh that
ri - de - re mi fà. *Va - da-si via di quà, ah ah, che questo in ve - ri - tà, ah ah, da ri - de - re mi*

way, *ff* Ha ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fà, ah ah ah ah ah ah ah ah, da ri - de - re mi fà, yah! hi hi hi hi hi hi hi, da

way, *ff* Ha ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fà, ah ah ah ah ah ah ah ah, da ri - de - re mi fà, yah! he he he he he he he, da

way, Ha ha ha ha ha ha ha ha, You'll make me laugh that way, ha! ha ha ha ha ha ha ha, You'll
fà, ah ah ah ah ah ah ah ah, da ri - de - re mi fà, yah! ho ho ho ho ho ho ho, da

make me laugh that way, You'll make me laugh that way.
ri - de - re mi fà, da ri - de - re mi fà.

make me laugh that way, You'll make me laugh that way.
ri - de - re mi fà, da ri - de - re mi fà.

make me laugh that way, ha ha, You'll make me laugh that way.
ri - de - re mi fà, ho ho, da ri - de - re mi fà.

This Trio is published by J. Alfred Novello, folio size, price 9d.

Continued from page 262.

now fortunate possessors of the funds. Be this as it may, the writer, as a staunch churchman from conviction, laments the schism that exists in the establishment no less than the mal-appropriation of its funds: he cannot shut his eyes to the fact that in no community is there so great an inequality of remuneration as in that in which the strictest justice should prevail. This is not to be denied by even the most inordinate lover of "loaves and fishes;" let us turn to our own parishes, without reference to the heads of dioceses: let us compare the income of the rector with the salary of the hard-working curate: let us look at the thousands, in many cases, that are paid for the privilege of hearing sometimes no more than a dozen or so of sermons in the year by the rector, and then turn for a moment to the labour performed by a curate for from £80 to £100 for the same time: let us look also to the exacting manner in which all fees are demanded—the tithes are collected, and the easter offering is applied for, and we shall not want examples to qualify the statement we have made. It is not the friend, but the enemy, to the church, who will not see all this; and as deriving no income from any such source, we may perhaps be allowed the privilege of claiming belief in our sincerity in wishing a better order of things to exist in the administration of the affairs of a church in which we feel it a privilege to belong.

We have recurred to this topic for the purpose of enforcing some attention to the subject of this paper—namely, the better remuneration of those members of the musical profession whose lots have been cast in the bosom of the establishment, and whose ability is devoted to the proper performance of her musical service. Let an indifferent organist be heard in one of our metropolitan churches; his inefficiency is at once discovered, and if he be a deputy the organist receives strict injunctions to prevent his future attendance. That part of the service, perhaps, under the regular organist, goes on smoothly and regularly: then the curate reads the prayers two or three times a day, and attends every morning in the week, for about £80 a year; the organist is present at two or three services, and seldom gets half the amount; the rector preaches his sermon sometimes once a week for half the year, and retires to his residence in the country with the comfortable assurance that he has earned from £800 to £1000! We have referred more particularly to this branch of the subject, because it happens that the rate at which the salary of the organist is fixed rests principally with the rector: even where this is not the case, a recommendation from such a source is sure to meet with attention; and surely the rectors in general cannot believe that, while it requires some thousands to support their position, an organist is able to get on upon twenty pounds a year.

We are not advocates of the "liberty and equality" system, but in a sacred cause like that of the performance of the church service, it is absolutely necessary that every one connected with it should have the means to live—there is no denying the truth of this assertion, it is much too plain to be disputed: how can the argument often put forth in the pulpit hold good, that the labourer is worthy of his hire, if that hire be unworthy of him?

Our attention has again been called to this fact earlier perhaps than it might have been, by a letter received from a correspondent, which, from the curiousness of the document it contains, we have thought it

worth while to place before our readers, some of whom will doubtless be disposed to treat it as a joke. Our correspondent thus writes:—

"The attention of the Editor of the *Musical Times* is directed to the advertisement, a copy of which is given below. The writer fully agrees with the sentiments expressed in the Article which appeared in the *Musical Times*, headed 'Church Organists;' but in his opinion the advertisement there alluded to bears no comparison with the present one. What an exalted idea the advertiser must have of music and musicians!"

ORGAN. Wanted, a respectable man, to act as TURNKEY in a County Prison. One who understands Music, can play the Organ, and sing Bass, would be preferred. For further particulars, apply, &c.

We have purposely abstained from giving the address affixed to the advertisement, not wishing to give the publicity to it which an issue of many thousands would necessarily impart; but an address is affixed to it.

What idea can the advertiser have upon the matter?—does he suppose that a man who has the necessary qualifications to fill the office of turnkey should also be accomplished in the science of music, or does he rather reason in this wise—no man can be an organist who has not a power over the keys? hence an organist would make a good turnkey. The "baser" qualification mentioned in the advertisement, in a county gaol, would be perfectly intelligible; and in-addition to his singing bass, the holder of such an office would often have to "sing small" as well, upon the salary.

We have often wondered that a respectable body, like that of church organists, has not taken some means to put itself in a better position with churchmen—that they have not formed an association by which they could withstand injustice or oppression, and defend themselves against the annoyance and attacks to which, under the best state of things, they are, in the performance of their difficult and nervous duties, subjected. But really musical men have so little of the business habits of almost any other profession, no hope can be entertained that such a suggestion could ever be carried out: yet they have not a bad example generally in the careful manner with which the secular interests of the church in general are regarded. We almost think that the matter rests with organists themselves—an opinion we have often repeated in the presence of some of the best and most respected of our metropolitan church organists. For the present, however, having again given the benefit of our large circulation to the publication of our opinion, we leave the matter in the hands of those whom we believe, if they will apply the moral of the fable, "The wain in the mire," to their own case, would be able, in a short time, to congratulate themselves on having accomplished a salutary change both in the performance of our musical church service and in the character of its remuneration.

VERNON.

GLOUCESTER MUSICAL FESTIVAL.

OUR necessarily limited space for such purposes, prevents us entering fully into the merits of the Gloucester Festival. We have been favored by a friend with a well-written detailed criticism, but as we could not insert it entire, and not feeling justified in mutilating it, we have preferred to offer a compilation from various sources—intending the report as a resumé of the proceedings—merely stating that the improved

position assumed by the three choirs, Cirencester, Hereford, and Gloucester, affords occasion for congratulation to the promoters of the Festival. Our correspondent who has thus favoured us, will therefore kindly accept this explanation as reason sufficient for the non-appearance of his criticism.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

J. C.—Apply to a music-seller; but we cannot hold out any hope for our Correspondent. *MS. compositions are a drug in the market; some of the efforts of the best native composers are in the same position as those of our Correspondent—waiting for a publisher. The specimen sent to us, "The Dublin Exhibition Metropolitan Polka," we fear will not quite make the fortune of our Correspondent.*

Counterpoint should apply to some respectable professor, and state his circumstances to him.

Musicus.—Our Correspondent who proposes "the total abolition of choirs and anthem singing" (!) might as well, for the reason he assigns, make a similar proposition for the "total abolition" of priests; we consider that the performance of any part of the church service is not the less effective and useful for being well done—the slovenliness of the conventicle in this respect has often been productive of ridicule. Our Correspondent must excuse us for stating that we have no sympathy with the tone or purport of his letter, which is certainly more suited to a theological than to a musical publication.

Diapason.—We have no recollection of the question put to us—will he repeat it? Our Correspondent is perhaps not aware that Newspapers posted seven days after date are not allowed to pass to Foreign parts, unless paid for at letter rate.

Amateur, Jun.—We know of no work which would give our Correspondent "an insight into the science of organ building or pianoforte making." We recommend a visit to the establishment of Messrs. Broadwoods.

Amateur, who wishes to know how he can gain an introduction to the Orchestra of the Sacred Harmonic Society, is referred to the Office of the Society, No. 6, in Exeter Hall, on Friday Evenings during the Rehearsals, from Eight till Ten o' Clock.

Brief Chronicle of the last Month.

THE BRADFORD FESTIVAL.—The fine building called St. George's Hall, recently erected in Bradford, was publicly opened on the 31st of August, which event was celebrated by the first of a series of grand musical performances which terminated on the 2nd Sept. The ceremony of opening the hall and the festival attracted numerous visitors from all parts of the adjacent country, and the sudden influx of persons into the town was attended with considerable inconvenience, as there was no adequate accommodation for those who wished to remain in the town. At half-past ten the doors of the Hall were thrown open, and almost immediately every seat was occupied. The performances commenced with the National Anthem, in which Madame Clara Novello and the principal singers took a prominent part. It was followed by Mendelssohn's oratorio of *St. Paul*, the principal parts of which were sung by Madame Clara Novello, Miss Louisa Pyne, Mrs. Lockey, Mr. Sims Reeves, Herr Formes, Mr. Lockey,

Mr. Weiss, and Mr. Winn. The chorus and band were very effective, and were rewarded for their exertions by the plaudits of the audience, who were evidently much delighted with the performance. In the evening there was a grand concert of miscellaneous music.

GLoucester MUSICAL FESTIVAL.—Success has this year been the result of the celebrated festival at Gloucester. Previously to the first day the unceasing rain which fell caused much apprehension in the minds of the visitors and inhabitants, but a sudden and unexpected change restored universal gaiety, and allowed the innumerable patrons of the festival auspiciously to commence the routine of enjoyments which, from their sterling merit, never seem to lose one iota of their attraction. The cathedral service on the morning of the 13th was attended by a larger number of persons than has hitherto ever been present at the inauguration of the festival; the conductor of the orchestra was Mr. Amott, organist of the cathedral, whilst the band was composed of the best instrumentalists of our metropolitan orchestras; Messrs. Blagrove, Willy, Hill, Lucas, and Howell, were amongst the principal instrumental performers. The organist, Mr. Townshend Smith, fulfilled his functions with admirable efficiency. The sermon preached by the Rev. B. S. Claxon, D. D., (1 Chron. xiii. 8.) was peculiarly adapted to the occasion. Handel's overture to *Esther*; the "*Preces and Responses* of Tallis; the *Te Deum Laudamus*, distinguished as the *Dettingen Te Deum*, because composed by Handel to celebrate that famous victory; a Festival Anthem by Dr. Elvey, full of musicianly writing and feeling; and the late Mr. Attwood's "Coronation Anthem," were the principal features of the musical selection. The vocal *morceaux* were intrusted to Mrs. Lockey, Mr. Lockey, and Mr. Weiss, who separately and conjointly displayed to the best advantage their rare accomplishments and endowments. The orchestra, under the direction of Mr. Amott, proved itself worthy of every praise, while the chorus exhibited great precision and power. In the evening the first of the miscellaneous concerts took place in the Shire Hall, a handsome building, but somewhat ill contrived for musical purposes. The programme contained almost every class of composition. The singers were Madame Clara Novello, Madame Castellan, Miss Dolby, Signor Gardoni, Signor Tagliafico, Herr Formes, Mr. and Mrs. Lockey, and Mrs. Weiss. To those who are conversant with the programmes and performances at the best London concerts, a detailed criticism would doubtless prove uninteresting, since the material and its application are the same. The most striking feature of the concert was certainly the performance of Mendelssohn's finale to *Lorely*. Both were better interpreted than on any previous occasion, whilst the impassioned and dramatic singing of Madame Clara Novello gave perfect effect to the delicious and wild strains expressed by the inspired Leonora. As early as eight in the morning of the 14th, full service was performed in the Cathedral by the three choirs, before a very numerous congregation. The subsequent performance of Mendelssohn's *Elijah*, collected about 2,000 persons in the Cathedral; the choruses were materially strengthened, and, together with the orchestra, exerted themselves most successfully. Madame Clara Novello, Madame Castellan, Mrs. Lockey, and Miss Dolby, gave admirable expression to the soprano and contralto parts, while those of the bass and tenor could not possibly have been in better hands than those of Herr Formes, Mr. Lockey, and Signor Gardoni. The second concert was less successful than the first, and the attendance was comparatively insignificant. The principal instrumental *morceaux* was Mendelssohn's symphony in A minor, the innumerable characteristic beauties of which were delicately and artistically expressed by the orchestra, under Mr. Amott's able guidance. Mr. Frank Mori's *Fridolin*, a serenata, was performed in the second part; the composer directed the perform-

ance of his own compositions. On the 15th the Cathedral was again crowded to excess, the varied attraction of the programme having doubtless exercised no mean influence upon the public mind. The first and second part of Haydn's *Creation*, Mendelssohn's fragment of *Christus*, and Handel's *Israel in Egypt*, occupied the executants and the auditory till the hour of four; neither the former nor the latter, however, exhibited any signs of fatigue. The choruses in the *Creation* were all carefully executed; and the *solis* were admirably interpreted by Madame Novello, Madame Castellan, Signor Gardoni, and Mr. Weiss. The performance of Mendelssohn's *Christus* was highly creditable; its power and beauty were exhibited most advantageously; the recitatives, by Mr. Lockey and Madame Novello, and the splendid trio of the three wise men, were worthy of the most unfeigned commendation; the choruses also were given with effect. In an incomplete form the *Israel in Egypt* was very effectively given; its style—so different from the *Creation*, which preceded it, and from the *Christus*, which followed—cannot fail to impress the hearer by its solemn grandeur. Mrs. Lockey, Mrs. Weiss, Herr Formes, Mr. Weiss, Mr. Lockey, and Madame Novello, exerted themselves with complete success. The third miscellaneous concert, which took place in the evening, was almost as long as its two predecessors, and was attended by an audience almost as numerous as those of the previous entertainments combined. The selections performed embraced every possible school of music—ancient, modern, French, German, Italian, and English. The abundant entertainment provided seemed to afford universal satisfaction. The performance of the *Messiah* is generally the feature of every festival. The concourse assembled in the Cathedral on the 16th, on the occasion of its performance, was numerically without precedent. The execution of the master-piece was so admirable as to require little comment; the solos were perfectly sung by Madame Novello, Madame Castellan, Miss Dolby, Mrs. Lockey, Mrs. Weiss, Signor Gardoni, Mr. Lockey, and Mr. Weiss, while the grand impressive choruses were rendered with such power and feeling as, in connection with the locality and large assemblage, could not but fail to create an extraordinary effect. The ball in the evening wound up the proceedings of the Festival week. The receipts for the charity amounted altogether to £805 15s. 9d., besides an anticipated surplus from the sale of tickets, after payment of all the expenses of the Festival. The following shows the amount collected at these Festivals annually for the last 20 years:—In 1834, at Hereford, £676 11s.; in 1835, at Gloucester, £660 11s. 10d.; in 1836, at Worcester, £828 6s.; in 1837, at Hereford, £818 1s. 2d.; in 1838, at Gloucester, £704 16s. 6d.; in 1839, at Worcester, £950 3s. 6d.; in 1840, at Hereford, £1,061 2s. 1d.; in 1841, at Gloucester, £642 18s. 6d.; in 1842, at Worcester, £1,061 1s.; in 1843, at Hereford, £901 13s.; in 1844, at Gloucester, £648 17s.; in 1845, at Worcester, £850; in 1846, at Hereford, £812 18s. 2d.; in 1847, at Gloucester, £686 2s. 11d.; in 1848, at Worcester, £969; in 1849, at Hereford, £833 14s.; in 1850, at Gloucester, £864 6s.; in 1851, at Worcester, £884; in 1852, at Hereford, £867; in 1853, at Gloucester, £805 15s. 9d.

OBITUARY.—In the burial ground of St. Pancras, in the early part of the month, the earth closed over the remains of poor Blewitt, the composer, who for more than half a century has provided the lovers of light music with inspiring compositions; many of those brought forth during his latter years being, we fear, the produce of any thing but a light heart, for adversity had in the decline of his life surrounded him with the horrors of poverty, aggravated by a painful internal disease, from which he suffered excruciating agony for many years. He continued, notwithstanding, till within a few weeks of his death, to throw off the merriest of melodies for the music

publishers, and after having for twenty-five years provided the Christmas pantomime music for the principal London theatres—a branch of the art in which he peculiarly excelled—he showed in the last Drury Lane pantomime of *Harlequin Hudibras* that his gaiety was exuberant, and his invention as fertile as ever. To Blewitt we are indebted for the airs of many of our popular comic songs and Hibernian ditties, amongst which latter the never-to-be-forgotten *Barney Brallaghan* may be mentioned as having brought a fortune to the singer, without realising a sixpence for the composer. At the glee clubs his compositions generally carried off the prize, and as the musical director of Vauxhall Gardens, and more recently as a pianist, accompanying Mr. Templeton in his vocal entertainments, his talent was always recognized. As a pupil of the great Haydn—the first tutor of most of our present eminent English vocalists, and the composer of upwards of two thousand original pieces of music, John Blewitt deserved at least a competency for his old age, but, unfortunately, he has left—too often the only legacy of genius—a widow and two daughters without the slightest means of support. The deceased was in his 73rd year.

MUSICAL INSTITUTE OF LONDON.—After two seasons of existence, this association has been dissolved at a general meeting of its members.

MR. CIPRIANI POTTER.—A son of this respected professor was recently drowned, while bathing over the ship's side, when on his voyage to China.

PHILHARMONIC SOCIETY, SHAFTESBURY HALL.—This Society's Concert took place (Sept. 13th) before a numerous assembly of the inhabitants of Aldersgate. The first part consisted entirely of Mozart's 12th Service, which was executed in a most praiseworthy manner. Mr. Essex, the conductor, deserves praise for his choice of music.

SOUTHWARK SINGING ASSOCIATION.—The members of the 18th Elementary and Upper Classes of this Association held the usual half-yearly meeting and musical entertainment (Sept. 19th) at Sussex Hall. The chorus numbered upwards of 180 voices. Mr. Rees E. Harris, Organist to the Association, presided at the pianoforte. In the course of the evening, a testimonial, consisting of two very elegant and appropriate prints, handsomely framed, was presented by one of the members of the class to Mr. J. E. Minot, the teacher. The hall was crowded by a respectable audience.

MANCHESTER.—A correspondent thus addresses us:—"I have great pleasure in informing you that a Society has been formed in this city for the practice and cultivation of music, under the denomination of '*The All Saints' Choral Society*.' It has been commenced by a number of young men who really take an interest in its welfare. We have a conductor who is a thorough good musician, and who has kindly offered his services—and, upon the whole, I think we have every prospect of success. We have found it necessary to make certain restrictions with regard to the admission of members, and I earnestly hope that we may spend some very social evenings; and I am sure, Mr. Editor, we have your best wishes. It may be well to state that the music chosen is from *Novello's Musical Times*."

THE LONG CRENDON SACRED HARMONIC SOCIETY gave a Concert on the 9th of August, consisting of solos and choruses from the oratorios of Handel, Haydn, &c.

STOCKPORT.—The Stockport Choral Society gave a grand Concert of Sacred Music on Tuesday evening, the 13th Sept., in the Large Room of the Stockport Sunday School. The occasion was the re-opening of the Organ in that excellent Institution. The principal performers were Mrs. Sunderland, Mrs. Thomas, Mrs. Tomkins, and Messrs. Edmondson and Hull, with an efficient band and chorus numbering some 150 performers, chiefly amateurs.

and resident in Stockport. Leader, Mr. Robert Williamson. Mr. George Cooper, deputy organist of St. Paul's Cathedral, St. James's Chapel Royal, &c., &c., presided at the organ. The music was selected from the works of Handel, Haydn, Mozart, Beethoven, Pergolesi, Mendelssohn, Horsley, &c.

BIRMINGHAM.—On the 7th Sept. the Birmingham Festival Choral Society gave their last Concert of the present subscription in the Town Hall. The principal vocalists were Madame Castellani, Mrs. Paget (late Miss Clarke, of the Royal Academy of Music), Mdle. Bellini. Signor Gardoni, Mr. Paget, and Signor Tagliafico, who gave an excellent selection of sacred and secular music to the delight of a large and fashionable attendance. One of the most interesting features of this Concert was the successful *debut* of a new contralto, Mrs. Paget, who was very warmly received.—*From a Correspondent.*

MACCLESFIELD SACRED HARMONIC SOCIETY.—This Society, which has been in existence but a short time, and consists principally of amateurs of the town and neighbourhood, gave their first Concert (September 5th) in the Large Room of the Macclesfield Sunday School. A numerous audience attended. The programme contained a well-chosen selection from the best composers, and the pieces were given with a correctness and effect highly creditable to an orchestra of amateurs. It is the intention of the Society shortly to give other Concerts. Mr. Skerratt was the conductor; Mr. Williamson the leader.

BRIGHTON.—An opportunity of hearing Mademoiselle Clauss for the second time was recently afforded to us by the indefatigable Mr. Wright, whom we suspect of aspiring to the title of "Purveyor-General of Music to Brighton." Mademoiselle Clauss afforded us great pleasure by the light and delicate style in which she rendered Beethoven's sonata, op. 53, *La Chasse*, by Heller, and the "Harmonious Blacksmith," though we detected a slip of memory in it. A duet for two pianos was finely played by this lady and Herr Kuhe; and a very difficult movement of Scarlatti. Mademoiselle Clauss performed with immense brio.—*Brighton Guardian.*

HULL.—Mr. Forster (of the firm of Forster and Andrews) has recently read a paper before the members of the British Association for the Advancement of Science, on Improvements in Organ Building. We have received an abstract of the lecture, which gives a good idea of the usefulness of the paper.

JERSEY.—The Choral Society gave its first two concerts in the last month. The first part of each concert consisted of Romberg's *Lay of the Bell*. The choruses were well executed by the members of the society. The Jersey Choral Society appears to have commenced its career under favourable circumstances.

BRUSSELS.—The *Conservatoire* of Brussels at the beginning of the year offered as prize a gold medal to the value of 1,500 francs, to the composer of the best Symphonies. Thirty-one works, were submitted for approval; the medal has been awarded to an amateur, Herr Ulrich, of Berlin.

MUSICAL PRIZES.—We perceive by our advertising columns that two prizes are offered by the Cheadle Association for Promoting Church Music; the first, the best metrical tune adapted to the words of "Hark, the herald angels sing,"—the other to the Easter Hymn, words, "Jesus Christ is risen to-day." The names of the successful candidates will be announced in the *Musical Times* of January or February next.

BLIND ASYLUM, MANCHESTER.—Mr. George Freemantle, of Durham, (pupil of Mr. Henshaw,) has just succeeded to the situation of organist and musical teacher to the above asylum.

ADVERTISEMENTS.

DURING THE LAST MONTH, Published by J. A. NOVELLO.

COSTA, M. Orchestral Parts to his Baptismal Anthem, "Suffer little children to come unto me." String parts, 2s.; Wind parts, 5s. 4d.

NOVELLO. Sanctus and Kyrie elecons. No. 13, Sanctus and three Kyrie elecons by Mrs. Mounsey Bartholomew. Price 1s. No. 14, Sanctus in E flat, three Kyrie elecons, and three Chants, by Mrs. Mounsey Bartholomew. Price 1s.

SMITH, Dr. John, of Dublin. Separate Vocal Parts to his Services. For prices of Vocal Score and Parts see Advertisement, page 258.

KING'S Service in C. Te Deum, Jubilate, Sanctus, Kyrie, Creed, Magnificat and Nunc Dimittis. Vocal Score, 3s. 6d.; Separate Vocal Parts in the Press.

HAYDN. Third or Imperial Mass in D minor. Separate Vocal parts, with *English* words, adapted from the Psalms, by R. G. Loraine. Soprano, 1s. 3d.; Alto, 1s.; Tenor, 1s.; Bass, 1s. Each movement may be had singly at three-halfpence per page 258.

HANOVER, His Majesty the King of. A Lyric Version of the Eighty-fourth Psalm, as performed at the Christening of His Royal Highness Prince Leopold. Words by W. Bartholomew, for two Tenors and two Bases. 1s. 6d.

BEETHOVEN'S "Engedi," (or David in the Wilderness). Vocal Score, 8vo., 3s., in paper cover.

GODFREY, Rev. N. S. "Nearer my God to Thee," being No. 1, of Songs for the Christians Drawing Rooms. Price 2s.

CHERUBINI. Third Solemn Mass in A, for three voices, with an *ad lib.* Alto part by Haydn Corri. Soprano, 1s.; Alto 10d.; Tenor, 1s. 1d.; Bass, 1s. 1d.

THE CHORAL SERVICE OF THE CHURCH.—It is desired to improve the Choir of a London Church, at present entirely unpaid, by the admission of Two First Trebles and Two Altos, to whom a moderate Salary would be given. Two Full Services on Sundays and the principal Church Festivals. Applicants may address particulars of age, occupation, and reference to character, to Precursor, at Novello's Sacred Music Warehouse, 24, Poultry, City.

SONGS OF SCOTLAND, Edited by GEORGE FARQUHAR GRAHAM, complete in Three Volumes, super-royal 8vo., price 7s., or 5s. 75c. each; may also be had in 34 Numbers, at 6d., or 13c. Each Volume contains 94 Songs, with Piano-forte Accompaniments; the whole illustrated with Historical, Biographical, and Critical Notices. Remember to ask for Novello's Edition, in imitation Plaid Binding.

Now ready, Vols. 1 to 9,
MOZART'S PIANOFORTE WORKS.—Edited by CIPRIANI POTTER, complete in Nine Volumes, bound in cloth, price £7. 7s.

Vol. 1.—Airs with variations	- - - -	19	6
Vol. 2.—Rondos, &c.	- - - -	8	6
Vol. 3.—Duets	- - - -	17	0
Vol. 4.—Pianoforte Sonatas	- - - -	15	0
Vol. 5.—Pianoforte Sonatas	- - - -	15	0
Vol. 6.—Sonatas for Pianoforte and Violin	- - - -	17	0
Vol. 7.—Sonatas for Pianoforte and Violin	- - - -	17	0
Vol. 8.—Quartets and Quintets	- - - -	15	0
Vol. 9.—Trios for Pianoforte, Violin, and Vcello.	- - - -	24	0

The Work may be had in 74 Numbers, at prices varying from 1s. to 5s. each. The whole Work has been carefully revised by the Editor, and all the Volumes are now reprinted. *A Thematique Catalogue Gratis, or Postage-free for Two Stamps.* Novello, London and New York.

NEW MUSICAL PUBLICATIONS.

PIANOFORTE			
Willmer's Allegro Scherzo, Op. 37 ...	...	3	0
— Lyrics, Op. 83, Nos. 1, 2, 3 ...	each	2	6
— Or complete ...	...	6	0
Liszt's Deux Arabesques ... No. 1. 2s. No. 2. 3	...	0	0
Berger's Quella. Polka da Salone, Op. 4 ...	...	2	0
— Tarentella, Op. 5 ...	...	2	0
— Notturmo, Op. 6 ...	...	2	0
— Preghiera, Op. 7 ...	...	2	0
— Reverie, Op. 8 ...	...	1	6
— La Melanchonia. Valse Sentimentale, Op. 9 ...	...	1	6
Krüger's La Harpe Éolienne, Op. 25 ...	...	3	0
ORGAN.			
Mendelssohn's Andante from the 4th Symphony, Op. 90 arranged by E. Chipp ...	...	2	0
— Athalie. Arranged as a Fantasia by Dr. Steggall ...	...	3	0
— Andante from the Quartett, Op. 44, No. 1. Arranged by George Cooper ...	...	2	6
— Adagio from the Duo for Pianoforte and Violoncello, Op. 58. Arranged by Hiles ...	...	1	0
Chipp's 3 Studies, 1, 2, and 3 ...	each	3	0
VOCAL.			
25th Book of Gems of German Song ...	...	5	0
— Or separately ...	...	...	...
Esser. Parting in Spring ...	...	1	6
Schumann. She of all that's fair ...	...	1	6
— The Ring ...	...	1	0
Franz. The Woods ...	...	1	6
Kuhmstedt. Come, come to me ...	...	1	0
Walmisley. Choral Hymn in 4 parts, with Organ accompaniment ...	...	1	6
Hackett. "Zion," a Sacred Cantata, Pianoforte Score ...	...	8	0
— Or separately:—	...	...	...
No. 4. Duet. Thanksgiving (2 Trebles) ...	...	1	0
5. Air. Harken unto me (Tenor) ...	...	1	6
10. Quartett. They shall obtain (Trebles, Tenor and Bass ...	...	1	6
Chorus Parts, the Set ...	...	4	0
M.S. Orchestra Parts lent for performance.	...	...	...
London: Ewer and Co., 390, Oxford-street.	...	...	...

Second Edition, revised by the Author.

DAVID, an ORATORIO, by the CHEVALIER SIGISMOND NEUKOMM, in Vocal Score, with Piano or Organ Accompaniment, bound in cloth, price \$6. Each movement will be printed separately in the course of a week or two.

* For this Edition the Author has arranged the Hymn, "O Lord, thy guardian care we own," for 8 instead of 16 voices. A New Edition of the Chorus parts, folio size, is in the press, and will soon be ready. The Alto and Tenor Part in the Treble Clef.

Violino Primo, Violino Secondo, Viola, Violoncello e Basso, \$2 44c. \$2 25c. \$1 94c. \$3 25c.

MOUNT SINAI; or, THE TEN COMMANDMENTS. An ORATORIO, uniform with the above, by the same Author, \$5. Each movement will also be printed separately from this Oratorio.

J. Alfred Novello, 389, Broadway, New York; also in England, at 69, Dean-street, Soho, and 24, Poultry, London.

THE SCORPION.—NEW PRITRICAL SONG. Sung by Mr. R. PAGET, for whom it was expressly written and composed. Words by EDWARD FARMER. Music by G. SIMPSON.

"The subject of this song being the boast of a pirate, demands the spirited and energetic treatment which the composer has accorded to it. To a melody of great merit are united suitable and well-conceived harmonies. The song has found an able interpreter in Mr. R. Paget, of Atherstone, who by his singing has created quite a sensation upon each occasion of its repetition."—*Dramatic and Musical Review*.

London: Campbell, Ransford and Co., 53, New Bond-st., and may be had of Mr. R. Paget, Atherstone. Price 2s. 6d.

Just published.

SONGS FOR THE CHRISTIAN'S DRAWING-ROOM, No. 1, "Nearer my God to Thee," the words from the Rev. J. C. RYLE's Spiritual Songs, the Music Composed by the Rev. N. S. GODFREY.
London: J. A. Novello, 69, Dean-st., Soho, & 24, Poultry.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Third Edition, price 1s., in cloth 1s. 6d.—"The most complete Choral Service book that has yet appeared." Dedicated by permission to the Lord Bishop of Manchester. For highly favourable reviews see "Christian Remembrancer," "Theologian," "Parish Choir," &c. &c. London: J. A. Novello. A few copies of the quarto edition, price 15s., still on hand.

CHANTS FOR FOUR VOICES, both SINGLE and DOUBLE, by the Church Composers of the 17th, 18th, and 19th centuries, with Organ Accompaniment by W. T. BEST. Large Quarto, with border, price 8s.

EIGHTY CHORALS, selected and newly Harmonized for Four Voices, with Organ Accompaniment by W. T. BEST. Price 10s. 6d.

Second Edition enlarged.

ARRANGEMENTS from the SCORES of the GREAT MASTERS, for the Organ, by W. T. BEST. Price 15s., or in Eight Numbers at 3s. each.
London: J. A. Novello, 69, Dean-street, Soho, & 24, Poultry. And at 389, Broadway, New York.

NOVELLO'S CATALOGUES,

Which may be had gratis on application at 69, Dean Street, Soho, and 24, Poultry; or they can be forwarded to any part of the United Kingdom, on receipt of two Postage Stamps for any one Catalogue, or Six Postage Stamps for the Catalogue complete in One Volume.

No. 1.—**ORGAN MUSIC.** Containing a very large selection of Publications for that noble instrument, with and without pedal obligato. *Two Postage Stamps.*

No. 2.—**SACRED MUSIC** (with English Words). Containing Services according to the use of the United Church of England and Ireland; Anthems, Hymns, Sacred Songs, Solo Hymns, Sacred Duets, Trios, &c.; Psalmody, and Collections of Music; also Boyce's Cathedral Music. *Two Postage Stamps.*

No. 3.—**MUSIC** for the use of Choral Societies, Church Choirs, and Singing Classes, printed in separate Vocal and Orchestral Parts. Containing Oratorios, Odes, Cantatas, Festival Hymns, and Anthems; Operatic Music, Songs, Duets, Trios, Quartetts, and Choruses; Overtures, Symphonies, and Marches; Madrigals, and Glee; Music with Latin words; Masses, Motetts, &c., &c. *Two Postage Stamps.*

No. 4.—**INSTRUMENTAL MUSIC.** Containing Pianoforte Music (Solos and Duets), Flute and Pianoforte Music, Flute Music (Solos and Concerted), Flageolet and Pianoforte Music, Guitar Music, Violin Music, Violoncello Music, Quintetts, Elementary Treatises, and Portraits. *Two Postage Stamps.* (See No. 1 Catalogue for Organ Music.)

No. 5.—**VOCAL MUSIC** (Secular). Containing Collections of Songs, English Songs, Songs with obligato Accompaniment, Songs with Choruses, Vocal Duets, Collection of Glee, "Musical Times," Glee, Trios, Quartetts, and Madrigals, Italian Songs, Italian Duets, Italian Trios and Quartetts, Italian Cantatas, French Songs, German Songs, Russian Songs, Vocal Exercises, and Songs with Guitar Accompaniment. *Two Postage Stamps.*

No. 6.—**SACRED MUSIC** (Latin). Containing a Selection of Motetts, Hymns, Solos, Duets, Trios, Quartetts, Masses, and Offertories. *Two Postage Stamps.*

In ordering any Works named in these Catalogues, please to ask for NOVELLO'S EDITIONS, which will ensure the right Music being sent.

NOVELLO'S OCTAVO CHORUSES.

J. ALFRED NOVELLO has now printed ALL THE CHORUSES from the OCTAVO EDITION of the Oratorios, at 1st, 3^d., 4th., or 6^d.—Every Chorus may thus be had distinct, in Vocal Score, with Organ Accompaniment, for a few pence. The advantage of this new facility will be evident to those who want large numbers for beginners. List of Choruses now ready, may be had gratis on application. It contains every Chorus in HANDEL'S Solomon, Israel, Messiah, Samson, Judas Maccabæus, Jephtha, Te Deum, Zadock the Priest, Joshua, Deborah, Ode to St. Cecilia's Day, Alexander's Feast, Acis and Galatea: HAYDN'S Creation, and Third Mass: MENDELSSOHN'S St. Paul, Hymn of Praise, As the Hart pants: BEETHOVEN'S Mass in C, and MOZART'S Twelfth Mass.

PRIZES.—TEN GUINEAS. Two PRIZES, of FIVE GUINEAS each, will be given by the CHEADLE ASSOCIATION FOR PROMOTING CHURCH MUSIC, to the Composers of the best ORIGINAL METRICAL TUNES, adapted to the words of

I. The Christmas Hymn, "Hark the Herald Angels Sing,"

II. The Easter Hymn, "Jesus Christ is risen to day,"

as printed in the New Version of the Psalms. In the Easter Hymn the "Hallelujah" may be repeated at the end of each line, or sung only at the close of the Tune, at the discretion of the Composer. The Tunes must be arranged for four voices (S.A.T.B.). They must be of a Simple, Solid, and Ecclesiastical character; and within the compass of an ordinary Choir. They must be sent, pre-paid, before the 1st of December next, to the Secretary, the Rev. George Mather, Huntley Hall, Cheadle, Staffordshire. The names of the Composers of the successful Tunes will be announced in *The Musical Times* of January or February next. The copyright will be the property of the Association.

Dedicated by permission to the Right Rev. Lord
BISHOP OF WORCESTER.

BAXTER'S HARMONIA SACRA. A Collection of Introductory Sentences, Chants, Responses, Sanctuses, &c., with Jubilate, Gloria in excelsis, and Nunc dimittis. 208 PSALM and HYMN TUNES (adapted to a selection of Psalms and Hymns compiled by the Rev. E. DAVIES and the Rev. J. A. BAXTER, M.A.) The whole carefully revised by VINCENT NOVELLO.

The Organ Score, imperial 8vo., bound in

cloth, lettered, \$3.75

The Vocal Score, 18mo. 1.25

The separate Treble Part, 18mo.38

" Alto38

" Tenor38

" Bass38

BAXTER (the Rev. J. A.) Observations on the proper method of Chanting all those portions of the Church Services which are appointed to be said or sung. 25c.

BAXTER. The Words of the Venite, Te Deum, Benedictus, Jubilate, Magnificat, Nunc dimittis, Cantate Domino, and Deus Misereatur, divided for Chanting, with blank staves for writing in appropriate Chants. 16mo., price 13c.

J. Alfred Novello, 389, Broadway, New York; also in England, at 69, Dean-street, Soho, and 24, Poultry, London.

A GRAND SELECTION OF SACRED MUSIC for a Military Band, as performed before the Queen and Prince Albert by the Band of the Royal Regiment of Horse Guards, at Windsor; arranged, adapted, and dedicated to Her Most Gracious Majesty the Queen, by WILLIAM WEBB, late Master of the Band to the Vestis Light Dragoons. Price 8s. Contents:—Angels ever bright and fair, (Handel); The marvellous works, (Haydn); Old Hundredth Psalm; Sound an Alarm, (Handel); Hail! Judea, duet and chorus, (Handel); Russian Hymn; Lead on, lead on, (Handel); Bedford Tune.

J. A. Novello, London and New York.

Just published by the Cheadle Association for Promoting Church Music.

HAND-BOOK of THIRTY-SIX DOUBLE CHANTS, in Four Parts. Price 3d., or £1 1s. per 100.

Also,

RESPONSES at MORNING and EVENING PRAYER. By THOMAS TALLIS. Price 3d., or £1 1s. per 100.

London: J. A. Novello, Dean-street, Soho.

NOVELLO'S PART-SONG BOOK.—Edited by EDWIN GEORGE MONK, Mus. Bac., Oxon. In One Volume, Demy Quarto, handsomely bound in cloth, with illuminated lettering, price \$3; or in Twelve Numbers, price 25c. each. The Separate Vocal Parts, Demy Octavo, price 38c. each, or \$1 50c. per set to the Volume; or 3c. each, or 13c. per set to each Number.

CONTENTS:—

No. I.—Our Native Land, G. Reichart. Cricketer's Song, G. A. Macfarren. Boating Song, E. G. Monk.

No. II.—Song of the Railroads, G. A. Macfarren. Canonet, Thomas Morley. Quartett, Peter Winter.

No. III.—The Wreath, Jules Benedict. The Countryman's Song, Edward F. Rimbault. The Students' Greeting, F. W. Berner.

No. IV.—Lily, sweet lily, E. G. Monk. Integer Vitæ, F. Fleming. Shakspeare Songs, No. 1, Orpheus with his lute, G. A. Macfarren.

No. V.—Harvest Song (Prize the First), Walter Cecil Macfarren. Part-Song, Come, heavy sleep, John Douland. Fisherman's Song, E. F. Rimbault. Part-Song, In all they need, John Douland.

No. VI.—All among the Barley (Prize the Second), Elizabeth Stirling. Shakspeare Songs, No. 2, When Icicles hang by the wall, G. A. Macfarren. The jolly Cricket Ball, E. G. Monk.

No. VII.—An Emigrant's Song (Prize the Third), W. C. Macfarren. The Shepherd's Song, Thomas Brewer. The Pedlar's Song, John Douland.

No. VIII.—The Fairies' Song (Four Trebles), Sir Henry R. Bishop.

No. IX.—She is coming, June (Prize the Fourth) Three Trebles, Finlay Dun. A Serenade, Mendelssohn. The Fair Flower of Northumberland, E. F. Rimbault. O happy he who liveth, Gastoldi.

No. X.—Green Leaves (Prize the Fifth), Bianchi Taylor. Dirge, Samuel Wesley. The Angler's Trysting Tree, C. W. Corfe.

No. XI.—The Dream (Prize the Sixth), R. P. Stewart. There is a Ladie sweete and kind, Thomas Ford. God speed the Plough, Ensch Richter. Foot-Ball Song, E. G. Monk.

No. XII.—The Haymaker's Song (Prize the Seventh), R. P. Stewart. Shakspeare Songs, No. 3, Come away, come away, Death, G. A. Macfarren.

J. Alfred Novello, 389, Broadway, New York; also in England, at 69, Dean-street, Soho, and 24, Poultry, London.

BOOSEY'S ORCHESTRAL JOURNAL is published every month, and is the best series of dances for large and small bands that exists.—15 Numbers by Tinney, Laurent, Boosé, La Motte, Lumbye, Gungl, Gollmick, &c., are now ready. Price 5s. for Orchestra, and 3s. 6d. each for Septett. Subscription per Annum:—3cs. Orchestra, and 2rs. Septett. Full particulars of Boosey and Sons, 28, Holles-street, London.

CHEAP MUSIC. Catalogue of Standard Copper-plate Music for the Voice, Pianoforte, &c., at very reduced prices. Post-free. Jarrold and Sons, Norwich.

Printed by JOSEPH ALFRED NOVELLO, of 69, Dean-street, Soho, in the County of Middlesex, Printer, at his Office in Dean's Yard, 21, Dean-street, in the Parish of St. Anne's, in the said County, and Published by him, at 69, Dean-street, aforesaid, and also at 24, Poultry, in the City of London; and at 389, Broadway, New York. Sold also by Kent and Co., Paternoster-row.—Saturday, October 1st, 1853.